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GEO. A. LEAVITT & CO., Auctioneers,

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primitive size. Thus we find, as an example of the present collector's individual taste and assiduity, the "Ireland's History of the New York Stage" swelled to half a score of volumes, with every sort of illustrative matter collected by his own hand, and bound in the most solid and handsome manner, until this indispensable authority on the American Drama forms no longer a work, but a shelf of works. Or, take a smaller handful, the "Thespis" of old Hugh Kelly, that glorification of Drury when *in* its glory. Among the engravings which have been interleaved, there are about fifty genuine portraits of Garrick alone. Richard Brinsley Peake, the dramatist, the memorialist of the Colman family, and author of most of the "Mathews at Home," finds himself extended with a most plethoric padding of old play-bills, contemporary advertisements of representations, and appropriate pictures, until he appears as the memorialist not of a clique, but of an age. To come at once, though, to him who was not for an age but for all time; every one who sees this catalogue will turn the first thing to its Shakespeariana. Here we have Knight's Pictorial, certainly the best working Shakespeare, extended from the original eight to no less than forty-four volumes, by the most fruitful process imaginable; a fine uncut copy being procured, it has been separated into plays, and each play enriched with all that the annotator, all that the illustrator, all that the portrait collector, has to confer; criticism, correction, anecdote, comment, elucidation, embellishment, are blent together in one rich mass, the varied yet congruous budget welded together with the best art of a famous binder, so that every play forms a splendid book, an entity, a microcosm, the whole splendidly expanding into the Shakespearian Cosmos!

A quarter of a hundred numbers go to the Shakespeariana in this Catalogue.

But to return to the biographic and anecdotic portion of the collection—the portion which the stage-manager feasts on in his easy-chair, the actor when rehearsal is over, the critic when reviewing a piece, the theatre-lover after he has come home from a play. Here are Sheridan's Memoirs—Byron's "Poor Brinsy!"—Scott's "extraordinary man," for whom, the Northern Wizard says, "wit and pleasantry seemed to be the natural atmosphere;" here are his celebrated memoirs, extended with such a wealth of illustrative material, that the large-paper copy is taxed to keep so much wealth within its liberal margins. The "Memoirs of Miss O'Neill," by Charles Inigo Jones, has every page "inlaid" (or surrounded with a fresh margin of large heavy paper), until from octavo it becomes a royal quarto, and the rare engravings, the colored drawings of that size are accommodated with ease. The letters (the *originals*, for it is not now question of a publication, but of an autograph work), written concerning the Drury Lane Theatrical Fund, from 1829 to 1840, from Harley, the comic actor, to George Daniell, are bound up with many portraits of Harley in all his motley, that is to say, in all the different characters he assumed so well; and with the play-bills, admission-tickets, and advertisements of his representations. Nay, to come down to our own times, the memorial volume fondly got up for George Holland, after that good man and actor had gone to his narrow bed from the "Little Church Around the Corner," is embellished with Worth's original water-color sketch of the lost player in his whimsical part of the "Fat Boy," and with enough other appropriate curiosities to double its thickness and weight, and quadruple its interest.

Cibber's Apology, the original edition, is extended with more than fifty old caricatures and rare portraits; Arthur Murphy's Life, by Jesse Foote, is enlarged to two volumes by the insertion of appropriate illustrative matter. The story of Nell Gwynne, that approachable dame, whose career, like the rolling of one of her own oranges, brushed softly against every notable career of her day and date, is introduced to us with splendid plates collected with the best tact of the connoisseur, until in this enlarged and extended edition we seem to move in the whole society of Grammont. Here is Molière, translated by that painstaking and capable Dr. Miller, who preceded, and some think superseded, Van Laun. The life of Reynolds, the painter, who was the best and gentlest of companions and knew everybody, and painted every stage queen from Siddons to Kitty Fisher—here is the Tom Taylor biography, extended from two volumes to three by means of a wealth of beautiful plates. Again we have the *Roscius Anglicanus* of Downes, enlarged, inlaid, made out with rarest proofs and choicest matter, and containing a very scarce portrait of the phenomenal player, Betterton. Dr. Doran's popular book, the "Annals of the English Stage," in a large-paper edition, is illustrated and interleaved with plates and cuts until it makes five volumes. For those who would study that obscurest of histories, the rise of the circus, we have Decastro's Memoirs, with an "analysis" of Astley. Planché's "Recollections"—confessions of the "Rouge-Croix Pursuivant of Arms,"—are embellished with half a hundred appropriate portraits. Here is Mathias' "Pursuit of Literature," a poem which George Steevens said was merely a peg to hang the "Notes" on—those satirical and personal notes which were received with so much rage and so much curiosity. And, for those who love to see how wise critics were made to look foolish, here is all the matter relating to the famous Ireland forgeries of Shakespeare; John Philip Kemble's copy of the "authentic narrative," with his autograph, and those of Ireland's father and mother, with many of his own worthless MS. pages—strange record of a youth's infatuation in hoax-making, the exultation of whose spirit at a clever counterfeit was such that, on finishing the Henry II. (now in Dr. Allibone's collection), he wrote after it the thrice-repeated brag of "Huzza! huzza! huzza!"

But we must cease this tempting divagation among the treasures of a curiosity-hunter's library. Those we have mentioned are but few in comparison with what the reader of the Catalogue will discover at his own pleasure. A few words remain to be said of another feature of the collection, at first sight disconnected, but really implicated in the strongest way with the purpose of the theatrical book-collector. This is the splendid list of art-works. The grand series of sumptuous modern publications—the *Gazette des Beaux-Arts* from its commencement; the Spooner's Biographical History of Art, extended to four volumes by the rich additions of an English print-lover; the Curmer's *Evangiles*, flashing with the choicest designs of the early illuminators; the Meyrick's *Ancient Armour;* the Pyne's Royal Residences; the Racinet's *Ornament;* the Strutt's *Dresses and Habits;* the Vecellio's *Costumes;* the Viardot's Illustrated *Christ;* and Wallon's *Joan of Arc;* with the Turner Engravings; are all in various ways useful to the scene-painter, the costumer, or the property-man, and so come in as component parts of a good stage-library, while they richly reward the general reader and collector; but the catholicity and intelligence of taste be-

longing to the scholarly founder of this library are proved besides in a class of works of pure art, evidently collected for art's own sake. Of this sort are the elegant, gay, blossomy drawings and caricatures of Rowlandson—Rowlandson, sometimes almost as incisive as Gillray, sometimes almost as elegant as Leslie; the original drawings of Blake, for his strange inspired prophecies; the series of 224 plates from the works of Stothard, that melodious poet of the brush. In betraying his love of art of this quality, the collector can no longer hide behind the histrionic mask as a dramatic enthusiast pure and simple; his æsthetic taste of a high order stands confessed.

The love of pure literature, also, by no means entirely bound to the stage, is revealed in amassing such works as the editions of Dickens, in the originals, now so anxiously sought in England; the London *Figaro* and *Punch* from their commencement; the American *Vanity Fair;* and last, the book-collector's books, the Dibdins, the Upcott's catalogue of a theatrical library, never matched between Burton's and the present one; and, greatest treat of all, the Spence's Anecdotes, enlarged to three volumes with the insertion of 220 portraits, among which are forty different ones of Alexander Pope.

The visitor who fingers over this deeply curious collection is like him who should receive the gift of visiting a past day and generation in its pride of life: he lays his hand on pages that Johnson has fingered; he reads the issue of the *Morning Post* in which the enthusiastic reporter narrates the trial of Dick Turpin; he touches the engravings that Hogarth may have handled; he grasps the theatre-ticket that Sheridan or Garrick may have conferred with their courtly bows; he consults the advertisement which guided Johnson's steps, perhaps, to the theatre; he hands himself the play-bill which Charles Lamb may have spelled with his near-sighted eyes; the portraits of a world of mimetic celebrities are around him, and he seems to live in a masquerade of by-gone time. A collection comprising so many recondite and almost unattainable scraps and facts, so immense a portrait gallery, so much good Art, and so many curiosities of literature, can hardly fail to interest the public.

E. S.

CATALOGUE.

1 ABBOTT, JOHN S. C. History of Frederick the Second, called Frederick the Great. *Profusely illustrated.* Roy. 8vo, new cloth. New York, *Harpers*, 1871.

2 A'BECKETT, GILBERT A. COMIC HISTORY of ENGLAND, *with* 20 COLORED *engravings and numerous woodcuts* by JOHN LEECH. 2 vols. in one. 8*vo*, *cloth*, *gilt*. London, 1864.

3 A'BECKETT, GILBERT A. COMIC HISTORY of ROME, from the founding of the City to the end of the Commonwealth. *Profusely illustrated with engravings on wood and* COLORED *plates, after designs* by LEECH. 8*vo*, *cloth*, *gilt*.
London, N. D

4 ABELARD AND HELOISE, Letters of. With a particular account of their Lives, Amours and Misfortunes. By John Hughes. With Poems by Pope, Madan, etc., etc. *Illustrated with a fine series of copper-plate engravings after designs by Edwards, Wale and Burney.* 12mo, old calf, neat.
London, *Lowndes*, 1788.

The most desirable English translation.

*** The present copy is additionally illustrated with 10 plates from other editions, inserted loose throughout the book.

The translator, Hughes, was a prominent contributor to the "Tatler," "Spectator," and "Guardian," and the author of the "*Siege of Damascus*," a Tragedy. Addison thought so highly of his ability, that he begged him to write the fifth act of "*Cato*."

5 ACHILLI, REV. GIACINTO. Dealings with the Inquisition; or, Papal Rome, her Priests and her Jesuits, with Important Disclosures. 2d edition, with appendix, etc. 8vo, half calf, gilt. London, *Hall, Virtue & Co.*, 1851.

The author was a member of the Dominican Order, was imprisoned by the Inquisition, and released by Pope Gregory in 1842; he subsequently became converted to the Protestant faith.

6 ACKERMAN'S MICROCOSM of LONDON, *with one hundred and four colored engravings after drawings by* PUGIN and ROWLANDSON, of the Interiors and Exteriors of the Public Buildings, and of the Manners and Customs of London. 3 vols. Roy. 4to, full russia, gilt. London, 1811.

*** Published at £13, 13, 0.

7 ACTOR (THE); or, Guide to the Stage; exemplifying the whole Art of Acting; in which the Dramatic Passions are defined, analyzed, and made easy of acquirement. Post 8vo, boards, uncut. London, *Lowndes*, 1821.

8 ADAM, AD. Les Pantines de Violette. Opéra-Bouffe en un acte. Paroles de M. Battu. Words and score. Imperial 8vo, half green morocco, gilt. Paris, *Brandus*, n. d.

See also Offenbach, Lecocq, Strauss, etc.

9 ADAM, JOSEPH. Mountain, Loch, and Glen, illustrating "Our Life in the Highlands" from paintings expressly for this work, with an Essay on the Characteristics of Scottish Scenery. By the Rev. Norman Macleod. 15 large photographic plates from the original pictures. Royal folio, new cloth, gilt. London, *Bell & Daldy*, 1869.

10 ADAMS, W. DAVENPORT. Famous Books, Sketches, and the highways and byeways of English Literature, *front.* 12mo, new cloth. London, *Virtue*, 1875.

11 ADDISON. The Spectator. Sharpe's beautifully printed edition with *portrait* and a *series of charming vignettes, etc., after celebrated artists, including many by* STOTHARD. 8 vols. cr. 8vo, calf, gilt. London, *Chiswick Press*, 1803.

*** LARGE PAPER COPY, with brilliant impressions of the plates.

12 ADOLPHUS, JOHN. Memoirs of John Bannister, Comedian. *Portrait.* 2 vols. 8vo, half calf, neat.
London, *Bently*, 1839.

*** Fine copy, Portraits, and an interesting autograph letter of Bannister to Brayley inserted.

13 ÆSCHYLUS. Hermann's New Readings, with Appendix, etc. Post 8vo, new cloth. London, *Bohn*, 1853.

14 AINSWORTH'S (WILLIAM HARRISON) MAGAZINE. A miscellany of Romance, General Literature, and Art, from its commencement in 1842 to 1850, both inclusive. *Most profusely illustrated with etchings and woodcuts, including the original impressions of the celebrated series of plates* by GEO. CRUIKSHANK. 17 vols. 8vo, half calf, neat.
London, 1842-'50

*** A fine, clean set, much sought for by collectors of Cruikshank's plates, as containing the original impressions of the plates to the "Miser's Daughter," "Modern Chivalry," "Elliston Papers," "John Manesty," "St. James," "Guy Fawkes," etc., also numerous plates by Phiz, Franklin, Tony Johannot, etc.

15 ALDEN, W. L. Domestic Explosives and other "Sixth Column" Fancies. 12mo, new cloth. New York, 1878.

16 ALDINE (THE.) A Typographic Art Journal, for the year 1872 –'73,–'74,–'75, *elegantly printed on toned paper, and most profusely illustrated with the choicest engravings on wood from original and selected designs by celebrated artists.* 4 vols. folio, cloth gilt. New York, *Sutton*, 1872.

"The *Aldine* has been one of the most powerful means in the revival of what is really one of the fine arts."

17 ALEXANDER, WILLIAM. Costume of China. Illustrated in forty-eight colored engravings. Roy. 4to, half white vellum, extra. London, *Miller*, 1805.

18 ALFORD, HENRY. A Plea for the Queen's English: Stray Notes on Speaking and Spelling. 16mo, cloth. London, 1865.

19 ALGER, WILLIAM R. The Friendships of Women. Thick 12mo, cloth. *Boston*, 1868.

20 ALGER, WILLIAM ROUNSEVILLE. The Poetry of the Orient. 12mo, new cloth. Boston, *Roberts*, 1866.

ALLEYN, EDW. Founder of Dulwich College. Memoirs. See COLLIER.

22 ALLIBONE, S. AUSTIN. Poetical Quotations from Chaucer to Tennyson, with copious indexes. *Handsomely printed and illustrated with 20 steel engravings.* Thick *Imperial 8vo, full morocco, antique, gilt edges.* Philadelphia, 1875.

23 ALLIBONE, S. AUSTIN. Critical Dictionary of English Literature and British and American Authors, living and deceased, from the earlier accounts to the latter half of the Nineteenth Century, upwards of forty-three thousand articles. 3 thick vols., imperial 8vo, cloth.
Philadelphia, *Lippincott*, 1871.

24 ALMANACK OF THE MONTH. A Review of Everything and Everybody. A complete set of this humorous work, January to December, 1846, *profusely illustrated with comic engravings after Leech, Doyle, &c.* 2 vols. in one thick 16mo, *half red morocco, gilt.* London, 1846.

This charming little work was edited by Gilbert A. A'Beckett, and the Brothers Mayhew, and numbered among its contributors Mark Lemon, Angus B. Reach, Thackeray, &c.

25 ALPHAND, A. Parks and Promenades of Paris. Histoire, Description des Embellissements, &c., des Bois de Boulogne et de Vincennes, Champs-Elysées, Parks, Squares, Boulevards, Promenades, Intérieurs de la Ville de Paris, avec une Introduction formant une étude historique et pratique sur l'art des jardins, par A. Alphand. *Superbly illustrated with eighty large engravings on steel, 23 beautiful* CHROMO-LITHOGRAPHS, and *upwards of four hundred and eighty engravings on wood.* INDIA PROOFS *from designs by MM. Hochereau, Davioud, Dardoize, &c.*, others after *Benoît, Catenacci, Cicéri, Clerget, &c., &c. 2 vols. thick imperial folio, half green morocco, full gilt.*
Paris, *Rothschild*, 1870–1873.

EDITION DE LUXE:

The most comprehensive and beautifully executed work on the subject. A large portion of the edition of this superb work, as well as the stones, were destroyed in the fire at the Hotel de Ville, during the siege of Paris.

26 AMADIS OF GAUL, by Vasco Lobeira; from the Spanish version of Garciordonez de Montalvo, translated by Robert Southey. 4 *vols.* 12*mo*, *new half calf extra. Scarce. London*, 1803.

*** Best English edition.

"This romance, beyond all doubt the most interesting of its class, is well known as one of the very few in Don Quixote's Library which escaped the merciless fury of the Licentiate and the Barber. Such, indeed, is its merit, that the lapse of four hundred years has not greatly diminished its attractions, and the admirable version of Mr. Southey, which, by rejecting or veiling the occasional indelicacy of the original, has removed the weightiest objection of Ascham, most deservedly finds admirers in the nineteenth century."

27 ABERCROMBIE, JNO. On the Intellectual Powers. 16mo, cloth. New York, 1842.

28 AMERICAN CYCLOPEDIA. A Popular Dictionary of General Knowledge. Edited by George Ripley and Charles A. Dana. New edition, entirely revised and corrected. *Profusely illustrated.* 16 thick vols. Roy. 8vo, new cloth. New York, *Appleton*, 1874, &c.

*** Last Edition.

29 AMMIANUS MARCELLINUS. Roman History. Translated by C. D. Yonge. Post 8vo, cloth. London, *Bohn*, 1862.

30 ANACREON. Odes. Translated by Thomas Moore. With 54 illustrative designs by Girodet de Roussy. Oblong 12mo, vellum cloth. London, *Hotten*, 1869.

31 ANDREWS, ALEXANDER. History of British Journalism from the Foundation of the Newspaper Press in England to the Repeal of the Stamp Act in 1855, with sketches of Press Celebrities. 2 vols. post 8vo, half calf extra. London, *Bentley*, 1859.

32 ANDERSEN, HANS CHRISTIAN. The Story of My Life. Now first translated into English, with additional chapters, &c. Portrait. 12mo, cloth. New York, 1871.

33 ANGELO, MICHAEL. The Last Judgment. Contorni delle figure del Giudizio Universale depinto da Michael Angelo disegnato ed incito da Corrado Marterio Metz. 17 *large plates in outline, giving the details of the celebrated picture.* Atlas folio, half vellum. Rome, 1808.

34 ANNALS OF CRIME; or New Newgate Calendar and Record of Tragic Events, including Ancient and Modern Modes of Torture. A history of the most notorious Murderers, Traitors, Pirates, Burglars, Adulterers, Ravishers, Incendiaries, Poachers, Swindlers, and Felons and Rogues of every description, with notes and observations. Illustrated. 2 vols. 8vo, cloth. London, *Clark*, 1837.

35 ANNALS OF SAN FRANCISCO; containing a Summary of the History of the First Discovery, Settlement, Progress and Present Condition of California, and a Complete History of all the important events connected with its Great City. *Profusely illustrated.* Thick 8vo, Turkey morocco, gilt. New York, 1854.

36 ANSTEY, CHRISTOPHER. The New Bath Guide; or Memoirs of the B-n-r-d Family, &c. *Illustrated.* 16mo, calf, gilt. London, 1801.

*** Includes the account of Lady Betty's election to Methodism by a vision.

37 ANTI-JACOBIN REVIEW and Magazine; or Monthly Political and Literary Censor, from commencement, in July, 1798, to August, 1803, inclusive, *with all the celebrated series of caricatures* by GILLRAY. *Fine, clean, and early impressions.* 15 vols. thick 8vo, half mottled calf, gilt, vellum corners, sprinkled edges. London, J. Whittle & Co., 1799–1803.

*** A very clean and desirable set of this well known review, numbering among its contributors the names of Gifford, Frere, and Canning.

38 APPLETON'S JOURNAL OF LITERATURE, SCIENCE, AND ART. A complete set of this highly interesting Periodical, from its commencement, as a weekly, in April, 1869, to Vol. II. of the monthly series, June, 1877, both inclusive. *Most profusely illustrated, with Engravings on steel and wood, executed in the most artistic manner.* 15 vols. 4to, and 2 vols. roy. 8vo, new cloth, gilt. New York, 1869–'77.

A library of current literature, consisting of the most popular Serials and Tales, with wide gathering of articles of miscellaneous character, by authors.

39 APULEIUS (?) The New Metamorphoses; or, the Pleasant Transformation. Being the Golden Ass of Lucius Apuleius of Medaura Altered and Improved to the Modern Times and Manners; Exposing the Secret Follies and Vices of Maids, Wives, and Widows, Nuns, Fryars, Jesuits, Statesmen, Courtiers, &c. *Frontispiece and Engravings.* 2 vols. 8vo, calf, neat.

London, 1708–'9.

*** Very scarce. This work was reprinted, in part, in 1821, and passed off as a genuine translation of the "Golden Ass." Like its prototype, many of the stories in these volumes are of a character *très libre.*

40 APULEIUS' Works. Metamorphoses, &c. Post 8vo, cloth.

London, *B. & D.*, 1872.

ARABIAN NIGHTS. See HANLEY. "CALIPHS and SULTANS."

42 ARISTOPHANES' Comedies, literally translated, by W. J. Hickie. 2 vols. post 8vo, cloth. London, *Bell*, 1874.

43 ARISTOTLE. Works, comprising Ethics; Politics and Economics; Organon, 2 vols.; Metaphysics; Rhetoric; History of Animals, together, 7 vols. post 8vo, new cloth.

London, *Bell*, 1874.

44 ARMENGAUD, J. G. D. LES GALERIES PUBLIQUES DE L'EUROPE. ITALY. *Beautifully printed, and illustrated with upward of two hundred fine engravings on wood, of the most celebrated pictures of the Old Masters in the Public Galleries of Italy.* 3 vols. folio, *half red morocco, extra, gilt leaves.*

Paris, 1862, etc.

Vol. 1.—Rome, Vatican, Farnese, and Borghese Galleries. Vol. II.—Gènes, Turin, Milan, Parma, Mantua, Venice, Bologne, Pisa. Vol. III.—Florence, Naples, Pompeii.

45 ARMENGAUD, J. G. D. LA RUSSIE, HISTORIQUE, MONUMENTALE ET PITTORESQUE, par Piotre Artanof. *Upward of* 500 *beautifully executed engravings on wood, illustrating the Manners, Customs, Public Buildings, Scenery, Antiquities, etc., of Russia.* 2 vols. folio, half dark green morocco, extra. Paris, 1862.

46 ARMENGAUD, J. G. D. LA REVOLUTION FRANCAISE. Par M. JULES JANIN. *Profusely illustrated with engravings on*

wood by the first artists. 2 vols. folio, half red morocco, gilt edges. Paris, 1862.

47 ARMSTRONG, MRS. M. F. Hampton and its Students, with 50 Cabin and Plantation Songs arranged by T. P. Fenner. Illustrated, post 8vo, cloth. New York, *Putnam*, 1874.

48 ARNOLD, WALTER. Life and Death of the Sublime Society of Beef Steaks. *Illustrated*, sq. 12mo, half roxb. morocco. London, 1871.

The Society was founded by Henry Rich, the celebrated Harlequin of Covent Garden Theatre, in 1735; it held together for 132 years.

49 ART JOURNAL, complete from 1849 to 1874 inclusive; with the Exhibition Catalogues for 1851, '53, '55, '62, '67, '71, '72; 29 vols. 4to, *new half morocco, extra, gilt edges.* London, 1849–'74.

*** FINE UNIFORM SET: With an innumerable number of Steel Engravings and woodcuts in the highest style of art,—after the most celebrated modern painters. It iucludes all the plates contained in the Wilkie, Turner, Vernon, and Royal Galleries.

50 ART PICTORIAL and Industrial. An illustrated magazine. *Profusely illustrated.* 2 vols in one. Roy. 4to, half green morocco, gilt. London, *Sampson Low*, 1871.

51 ATLAS. A. KEITH JOHNSTON'S NATIONAL ATLAS of Historical, Commercial, and Political Geography, constructed for the most recent and authentic sources. 41 very large and beautifully executed maps, mounted on linen guards. Roy. fol. half morocco, gilt. Edinburgh, 1851.

52 ATLAS OF CLASSICAL GEOGRAPHY, with general Index, etc. Roy. 8vo, cloth. London, *Bohn*, 1861.

53 ATTIC MISCELLANY; or, Characteristic Mirror of Men and Things. Including the Correspondents' Museum. A complete set from its commencement in October, 1788, to (No. 36) August, 1792. *Upwards of Fifty Humorous and Satirical Etchings after Collings, by Barlow, including many caricature portraits of Actors and Actresses of the period. Many being folding plates. 3 vols. 8vo, handsomely bound in half calf, gilt, yellow edges.* London, *Bentley & Co.*, 1788–'92.

*** Apparently a perfect set of this scarce periodical. Most copies that occur for sale are wanting the plates.

No mention of this work is made in *Lowndes' Manual* or other lists. It was eventually merged into the celebrated "*Bon Ton Magazine, or, Microcosm of Fashion and Folly.*"

Among the portraits included in the above volumes, the following may be noted: J. P. Kemble ('How to tear a speech to tatters'); Chas. Lee Lewes ('A Monstrous Elegant Attitude'); Mr. Edwin ('What Nature Ought to Be'); Mr. Quick ('An Actor of Quick Conception'); Mrs. Jordan ('The Comic Muse, by Goles'); Richard Wilson ('Comic Dick'); Mr. Munden (As Crop in New Pantomime); Mr. Blanchard (Big Sam the Prince's Porter); Mr. Mattocks (as Mrs. Warren in Road to Ruin); Mr. Holman (Burgundy Mad); Mr. Farren (Sir Peter); Mrs. Bland (A Merry Dance, etc.); Signora Storace, Erskine, Dr. Priestley, Dr. Price, Pitt, Fox, etc., etc.

54 AUTOGRAPHIC MIRROR. Inedited Autographs of Illustrious and Distinguished Men of past and present times; Sovereigns, Statesmen, Warriors, Divines, Historians, Lawyers, Literary, Scientific, Artistic and Theatrical Celebrities. With numerous Sketches, etc., Biographic and Descriptive notes. Folio, half morocco. London, 1864.

55 BAKER, DAVID ERSKINE. Biographia Dramatica, or, A Companion to the Playhouse: containing Historical and Critical Memoirs, and Original Anecdotes of British and Irish Dramatic Writers, etc., also, an Alphabetical Account of their works, the dates when printed, and occasional observations on their Merits, etc. 2 *vols.* 8*vo*, *new half blue calf extra, mar. edges.* London, 1782.

The original edition was published in 1764, 2 vols. 12mo, entitled "*A Companion to the Playhouse.*"

56 BAKER, GEO. A., JR. The Bad Habits of Good Society. Square 16mo, new cloth. New York, 1876.

57 BAKER, SIR SAMUEL W. The Nile Tributaries of Abyssinia and the Sword Hunters of the Hamran Arabs. 3d edition. *Map, woodcuts, etc.* Thick 8vo, new cloth, uncut. London, *Macmillan*, 1871.

58 BALLADS. A Collection of Old Ballads. Corrected from the best and most Ancient Copies extant, with Introductions, etc., copper-plates, etc. 3 vols. *post* 8*vo*, *half roxb. morocco, gilt tops.* London, 1723. Pearson reprint, 1871.

59 BALLOU, MATURIN M. Treasury of Thought, forming an Encyclopedia of Quotations from Ancient and Modern Authors. Thick 8vo, cloth. Boston, *Osgood*, 1872.

60 BANCROFT, GEORGE. HISTORY OF THE UNITED STATES, from the Discovery of the American Continent. *Portraits, etc. 9 vols. 8vo, new half calf, extra, marbled edges.* Boston, 1841–'66.

*** Early Edition. The 10th and concluding volume may be obtained separately of the publishers.

BANNISTER. Memoirs of. See ADOLPHUS, JNO.

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Cross was at one time an actor at the Covent-Garden and Haymarket Theatres. After the death of his first wife he married Miss Jones, daughter of the proprietor of the Royal Circus (afterwards the Surrey Theatre), by which circumstance he became part proprietor of that house. He was the author or adapter of upwards of 40 pieces.

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